

TO PLEASE THE EYE.

NEW GOODS AND COLORS FOR GOWNS AND COSTUMES.

Black Grenadines, Veilings, Crepons and Silks—Tentis, Traveling and Blazer Suits—Full Skirts Will Probably Be Full and Somewhat Longer.

(Copyright, 1893, by American Press Association.)



It is too hot to think of anything but soft and cool summer fabrics and languidly bless the weavers of the delicate and airy new tissues that we find spread out this week. First among them comes a lovely silk and wool grenadine in the most artistic tints imaginable, and it is woven in a peculiar manner with the silk on the surface and the wool beneath, as though it were lined. It has a sort of variegated foundation, and seen through the silken overthreads gives an effect never before obtained to my knowledge.

One has a green foundation with an overlying thread of black grenadine, and as it folds it looks like the tender young grass showing through the earth.

Some of these new double surface thin tissues have flowers or dots thrown up and delicately shaded with the two colors.

Embossing, bronze, blue, red and other bright colors show through the meshes of the grenadine. Some are striped, and some are shaded from deep yellow to ivory white. Some have beautifully wrought borders, and in fact there are a hundred different fancies. These novelties in grenadines have come at just the right hour to furnish light dresses suitable for young matrons and middle-aged ladies.

The all black grenadines are so truly elegant that dress of one of them is to be desired. Made up over a changeable silk skirt, they are very beautiful.

There are some new veilings—in fact, there are a good many—and they are woven very wide, some of them measuring nearly 4 yards in width. These are with a distinct view to accordion plating, as too many seams destroy the beauty and lightness of such skirts. The colorings presented in these new goods are very refined and artistic, being in old rose, reseda, ashes of roses, mauve, apple green, emerald and several other tints now in vogue.

The newest weave of these veilings is of rather a coarse and open mesh, which allows it to drape as prettily as cheese-cloth or crêpe, and in some cases it is made up over a skirt that has another color. Some of it is shaded like the rainbow of crepes.

A very lovely design was a pearl gray, with purple flowers embroidered around the bottom.

The new crepons are being shown in robin's egg blue and rose leaf pink and fern leaf green, some entirely plain and others with straggling patterns or set flowers in highly contrasting colors, but so toned as to appear to belong just there. There is one artistic pattern of shaded gold yellow and lilac. It makes very handsome gowns, but rather bright for street wear by refined ladies.



PARIS GOWNS.

It is curious how ladies who delight in all the sheer fineness of lace and crepe, of silk and fine linens, can take to the ugly hosiery. The only thing that pleases them must be that while it affords a rather sedate gown for street attire it is so open meshed that it is light and cool. Tentis, traveling and blazer suits are being made of it. In some cases the sleeves of the blazer jacket are omitted and the silk sleeves of the blouse are seen.

There is a pretty silk and wool material shown now in a weave much like that of the hosiery, which makes neat and tidy costumes for country wear, and there is a checked and plaid poplinette that is quite favorably received, though it will not be very durable.

And there is a new weave of silk called swan's skin that is very soft and pliable, with a feathery looking surface which is the result of skillful weaving. It is cool and light and to the touch is delicious. Some are plain, and some have dots, pinheads or other devices.

The new gale empire satins are now shown in a very few places, mostly by sample, and it is expected that they will be worn to a very great extent next fall. These satins are of superb quality, rich and lustrous, and they have the most exquisite floral borders in natural colors possible to imagine. They come in widths of 48 inches and will be worn for the most elaborate functions. They merit the praise of being able to stand alone. They will make stately and superb gowns for beauty and wealth. These less favored will have to take up with plainer goods.

Plain, brocade and figured black satins will be among the most popular of fall materials, and the sumptuousness of these satins is almost marvelous when the price at which they are to be sold is taken into consideration.

Private advices from the foremost modiste in Europe would lead us to expect full and rather longer skirts, with merely an accentuation of the trimmings and shape now worn.

Narrow bands of velvet headed by heading, fine ruffles and other garniture will be worn on them, and in the case of one magnificent gown now being finished for an American lady there is a deep applique embroidery of black velvet outlined by fine cut jet beads around the bottom of a superb black satin. Some

few of the new dresses are to be made with a stomacher point and small pinnies, at the same time preserving the general idea of the 1890 styles. Heavy beading and corded silk will be used for full costumes, and velvet and plush will be popular garnitures, to be replaced later with fur.

HENRIETTE ROUSSEAU.

New York.

HOME DRESSMAKING.

Some Practical Hints For Rich and Poor. (Copyright, 1893, by American Press Association.)

It is a well known fact that a first class modiste charges a first class price, while a cheap dressmaker usually turns out work worth even less than the money she asks for doing it. There are many women who are compelled by their social position to dress well, but who can ill afford to spend \$20 or \$35 for the making of each gown. To a woman of this kind, who is going to attempt her own dressmaking, a few hints from the professional workroom may prove useful.



SEAM BOARD, EIGHTEEN INCHES LONG.

To begin with, allow yourself plenty of time. A week is not too much to give to one dress if you are sewing alone and have any other duties to perform. Hurried cutting, fitting or sewing is always badly done, and the stress on the nerves causes many a blunder that time and patience would have prevented.

As to the tools, there should be a thumb, basting cotton, several sizes of needles, a cushion full of pins, a lapboard, sharp scissors, a 60-inch tape measure, a tracing wheel and a little board for pressing open seams. The latter is invaluable, but can be made for 50 cents by any carpenter from the accompanying illustration. Before it is used double thicknesses of flannel and muslin should be drawn smoothly over the curve and tacked down firmly on either side.

Cut out the lining of the dress first. It is best to cut the corresponding pieces of the waist at the same time from a double fold of the stuff, marking the line of the seam with the tracing wheel to insure their being exactly alike. If they are not alike, the seams will be crooked, and the whole garment will look twisted. Never baste and fit the waist lining separately, as it will by that means be stretched and pulled out of shape. Cut the lining carefully by a good pattern, then cut the material by the lining. Baste each piece of the lining to the corresponding piece of material, keeping the lining next you. Then baste the waist together in the line of the tracing wheel and try it on. Begin basting and sewing all seams at the top, so that any unevenness may come at the bottom. In basting the shoulder seam the edge of the back will be found to be a little longer than that of the front. Pin the front and back together at the ends of the shoulder seams and stretch the front to the back, basting the seam smoothly with small stitches.

If the waist is too tight or too loose, let out or take in the under-arm seam rather than any other. Do not draw the bodice tight across the bosom, as it gives a pinched and flat appearance to the figure. A slight looseness over the bust is an advantage rather than a defect.

Cut the sleeve a little longer than the pattern, both top and bottom, as the pattern is almost always too short. In sewing the waist seams stretch just inside the basting, using sewing silk the color of the material and not too coarse. Then take out the basting and trim the seams to half an inch deep, cutting a notch at the waist line and over the curves. Open each seam and press it on the wrong side over the shoulder board, pulling it straight. These flat, pressed seams are, as a rule, a distinguishing mark between home and professional work. Indeed the hot iron is as important to the good dressmaker as the needle and is of great assistance in making a perfect fit. Not only seams, but collars, cuffs, hems, facings and buttonholes, should be pressed as fast as they are finished. To press the dress after it is all completed is of little use. It should be done during the process of making.

Cut the skirt an inch longer than your measure, as it takes up in the making. If you wish the seams not to show on the inside, sew the seams of the material and those of the lining separately and press them open. Press the material on the side out and the lining right side out. Slip the lining over the material and overcast the raw edges of the corresponding seams together by putting your hand in between the material and the lining. Keep the lining next you. Begin at the top and use large loose stitches. If you have a lined skirt, the material under the opening of the skirt, which need not be more than 12 inches long. Besides the fastening of the band, fasten the opening at intervals of four inches by small hooks and silk loops concealed under the lap to keep it securely closed. Put the skirt braid on the bottom of the skirt after it is all done, as if it is incorporated with the garment it cannot be renewed without a great deal of work.

Last of all, bear in mind that a gown, in order to have the exquisite neatness and trimness of good professional work, must be well finished. The hems must be even, the buttonholes regular, the buttonholes neatly sewed on and all bastings and ends of thread removed. If a gown is worth wearing, it is worth the most careful making you can give it.

ISABELLA PROCTOR.

Successful Frauds. It is over two years since 17 Egyptian mummies in the old museum of Berlin proved to be the bodies of fellows who a short time ago took their beer in the saloons of the capital of the empire of William II. It is now believed that there is not a museum in the world that has not been imposed upon by frauds of this kind.—St. Louis Republic.

Plenty of Orphans. "What a mendacious suffer you are, Phibbs!" said Dibbs. "You said this was an orphan asylum, instead of which it is an old men's home."

"Well, you go in and look for an old man who isn't an orphan. You won't find him."—Exchange.

He was an editor, and he dreamed that he was dead. He found himself in a place where lots of other departed souls were waiting to be sent to their place of abode. Some one in authority asked him what he had been on earth. "Editor of a newspaper," he answered. "All right," said the angel, "your elevator goes down."

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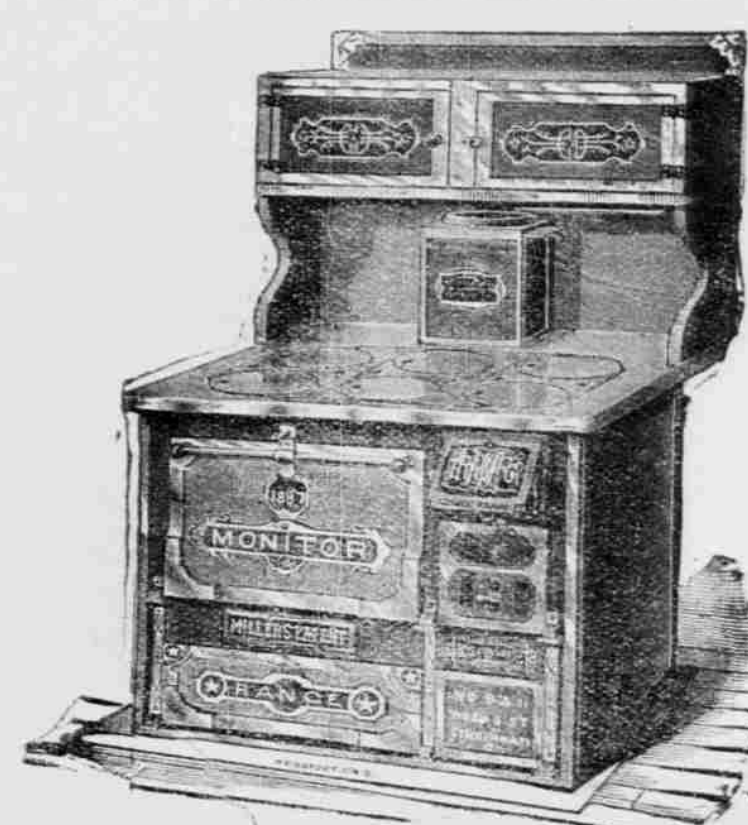
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TABLE OF CONTENTS.

JULY - 1893.

Notes:
Advance in the Price of Sugar.
Cocoanuts and other Palms.
Commissioner Marsden's Report.
Hawaiian Crown Lands Estate.
The Watsonville (Cal.) Beet Sugar Factory.

Report of the Hawaiian Forestry Commission.
Palms.
Green Mannring.
Potatoes as a Crop.
The Cultivation of Rape.
The Banana—Its Description, Varieties and Manner of Cultivation.
California Fig Trees.
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